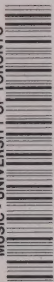


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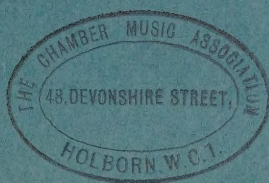
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Set for Strings

by

A. C. MACKENZIE.

(Op. 82.)

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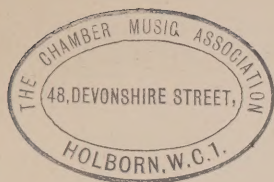
Nº 1. (Andantino semplice) "LETT NEVER CRUELTY."

The subjects used in the first of these two pieces are taken from the "Skene" manuscript, of which the actual date cannot be determined with certainty: but there can be no doubt that this famous collection of Lute music was copied no later than between the years 1615-1620. The first line of the song runs "Lett never Crueltie dishonour Bewtie." Beyond the title, nothing more has been handed down. To this graceful tune another, of a more passionate kind, has been added. Of it also no more seems to be known than its name "Omnia vincit Amor." Notwithstanding its Latin title, this melody is, like the other, characteristically Scottish and of genuine origin.

Nº 2. (Allegretto moderato) "HONEST LUCKIE."

This quaint tune was found in a manuscript dated 1692 and written in tablature for the Viola da Gamba. In other respects it is memorable, since it is mentioned in Sir Walter Scott's "Redgauntlet" as having been played by the Blind Minstrel's Grandfather. (See "Wandering Willie's Tale.")

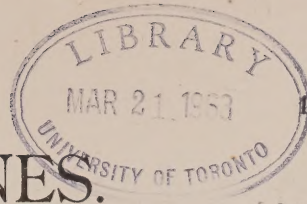
The merry old strain has been treated in a series of variations which increase in speed and interest.



ANCIENT SCOTS TUNES.

(Dedicated to his friend W. W. Cobbett.)

Set for Strings by
ALEXANDER C. MACKENZIE.
Op. 82. No. 1.



No. 1. "Lett never Crueltie."

Largamente. (♩ = 100)

1st Violin. *mf* *cresc. molto* *f* *ritard.* *p* (corta)

2nd Violin. *mf* *cresc. molto* *f* *ritard.* *p*

Viola. *mf* *cresc. molto* *fz* *ritard.* *p*

Violoncello. *mf* *cresc. molto* *fz* *ritard.* *p*

Andantino semplice. (♩ = 50)

pizz. *p* *mp dolce* *p dolce* *arco* *p dolce*

dolce *mp* *p dolce* *arco* *p*

pizz. *p* *arco* *p dolce*

pizz. *p* *arco* *p dolce*

pizz. *p* *mp* *pizz.* *p* *pizz.* *p*

First system of musical notation, measures 1-5. The music is in G major (one sharp) and 2/4 time. It features a melody in the upper voice and a bass line in the lower voice, with piano accompaniment in the middle voices.

Second system of musical notation, measures 6-10. This system includes a circled number 2 above the first measure. The notation includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *arco* (arco). The piano part features sustained chords.

Third system of musical notation, measures 11-15. This system is marked *Largamente come prima.* (Largely as before). It includes dynamic markings such as *mf* (mezzo-forte) and features triplet figures in the piano part.

Fourth system of musical notation, measures 16-20. This system is marked with a circled number 3 and the tempo instruction *a tempo tranquillo. (♩ = 100)*. It includes dynamic markings such as *f* (forte), *p* (piano), *ritard.* (ritardando), *pizz.* (pizzicato), and *p dolce* (piano dolce). The piano part includes a section marked *pizz.* and *p dolce*.

First system of music. Four staves (treble, violin, viola, and bass). The key signature has three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *arco* (arco). The system concludes with a measure marked *mf*.

Second system of music, marked with a circled '4'. It continues the four-staff arrangement. Dynamic markings include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf dolce* (mezzo-forte dolce). The system concludes with a measure marked *mf dolce*.

Third system of music. It continues the four-staff arrangement. Dynamic markings include *mf*, *f*, *p*, and *ritard.* (ritardando). The system concludes with a measure marked *p*.

5 a tempo, Andantino. (♩ = 50)

Fourth system of music, marked with a circled '5' and the tempo instruction 'a tempo, Andantino. (♩ = 50)'. It continues the four-staff arrangement. Dynamic markings include *pdolce* (piano dolce), *dolce*, *p*, *mf*, and *mp* (mezzo-piano). The system concludes with a measure marked *mf*.

First system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a more active line with eighth notes. The fourth staff has a bass line with eighth notes. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A circled number '6' is above the first staff.

Second system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a more active line with eighth notes. The fourth staff has a bass line with eighth notes. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *ritard. molto* (ritardando molto) appears above the first staff. The instruction *sul D.* (sul tasto) appears above the second staff.

Third system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a more active line with eighth notes. The fourth staff has a bass line with eighth notes. Dynamics include *p dolce* (piano dolce) and *p* (piano). The instruction *a tempo tranquillo.* (a tempo tranquillo) appears above the first staff.

Fourth system of music. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a more active line with eighth notes. The fourth staff has a bass line with eighth notes. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The instruction *senza rit.* (senza ritardando) appears above the first staff. The instruction *pizz.* (pizzicato) appears above the first staff.

Nº2. "Honest Luckie."

Presto. **Allegretto moderato.** (♩ = 76) *leggiere*

1st Violin. *ff* *pp*

2nd Violin. *ff* *pp*

Viola. *ff* *p molto marcato* *leggiere*

Violoncello. *ff* *pp*

The first system of musical notation is for the first four staves: 1st Violin, 2nd Violin, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/2. The first two measures are marked 'Presto.' and 'ff'. The next two measures are marked 'Allegretto moderato.' and '(♩ = 76)'. The final two measures are marked 'leggiere' and 'pp'. The Viola part has a 'p molto marcato' marking in the third measure.

①

p molto marcato *pp*

The second system of musical notation continues the piece. It features a circled '1' above the first measure. The key signature remains one sharp (F#) and the time signature is 3/2. The first two measures are marked 'p molto marcato'. The next two measures are marked 'pp'. The Viola part has a 'p molto marcato' marking in the third measure.

pp *pp* *leggiere* *p*

The third system of musical notation continues the piece. It features a circled '1' above the first measure. The key signature remains one sharp (F#) and the time signature is 3/2. The first two measures are marked 'pp'. The next two measures are marked 'pp'. The Viola part has a 'leggiere' marking in the third measure and a 'p' marking in the fourth measure.

First system of musical notation, featuring four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *leggiere* marking is present in the third measure of the third staff.

Second system of musical notation, featuring four staves. A circled number 2 is positioned above the first staff. The music continues with various rhythmic patterns and rests. Dynamic markings *p* (piano) and *pp* (pianissimo) are present in the second and fourth staves respectively.

Third system of musical notation, featuring four staves. The music continues with various rhythmic patterns and rests. The key signature remains two sharps.

Fourth system of musical notation, featuring four staves. A circled number 3 is positioned above the first staff. The music continues with various rhythmic patterns and rests. Dynamic markings *p* (piano) and *pp* (pianissimo) are present in the first and third staves respectively. A *pizz.* (pizzicato) marking is present in the fourth staff.

First system of musical notation, measures 1-6. The score is in G major (one sharp) and 2/4 time. It features a melody in the upper voice and a bass line in the lower voice, with piano accompaniment in the middle voices.

Second system of musical notation, measures 7-12. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines.

Third system of musical notation, measures 13-18, marked "4 Poco animato." This system introduces dynamic markings: *p* (piano) in measures 13-14, *mf* (mezzo-forte) in measures 15-16, and *f* (forte) in measures 17-18. The tempo instruction "Poco animato" is written above the staff in measure 14. The piano part includes an "arco" marking in measure 17.

Fourth system of musical notation, measures 19-24, marked "5". This system continues the piece with dynamic markings: *f* (forte) in measures 19-20, *p* (piano) in measures 21-22, and *f* (forte) in measures 23-24. The piano part features a prominent bass line with eighth notes.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

mf

ff

ff

ff

ff

6 *leggiere molto*

pp

leggiere molto

pp

leggiere molto

pp

p molto marcato

p

p

p

mp

p

7 Poco più animato.

First system of measures 7-10. The music is in G major (one sharp) and 2/4 time. The first staff (treble clef) starts with a piano (*pp*) dynamic and features a melodic line with eighth notes. The second staff (treble clef) also starts with *pp* and has a similar melodic line. The third staff (bass clef) starts with *pp* and has a bass line with eighth notes. The fourth staff (bass clef) starts with *pp* and has a bass line with eighth notes. The first staff has a *mp flautato* marking at measure 8. The second staff has a *pizz.* marking at measure 9. The third staff has a *pizz.* marking at measure 9. The fourth staff has a *p* marking at measure 9.

Second system of measures 11-14. The first staff (treble clef) starts with a *mf* dynamic and features a melodic line with eighth notes. The second staff (treble clef) starts with a *mf* dynamic and has a bass line with eighth notes. The third staff (bass clef) starts with a *mf* dynamic and has a bass line with eighth notes. The fourth staff (bass clef) starts with a *mp* dynamic and has a bass line with eighth notes. The first staff has an *arco* marking at measure 12. The second staff has a *mp pizz.* marking at measure 12. The third staff has a *mp* marking at measure 12. The fourth staff has a *mp* marking at measure 12.

8

Third system of measures 15-18. The first staff (treble clef) starts with a *mf* dynamic and features a melodic line with eighth notes. The second staff (treble clef) starts with a *mf* dynamic and has a bass line with eighth notes. The third staff (bass clef) starts with a *mf* dynamic and has a bass line with eighth notes. The fourth staff (bass clef) starts with a *mf* dynamic and has a bass line with eighth notes. The first staff has an *arco* marking at measure 15. The second staff has a *f* marking at measure 16. The third staff has a *f* marking at measure 16. The fourth staff has a *f* marking at measure 16.

9

Sempre un poco più vivace.

Fourth system of measures 19-22. The first staff (treble clef) starts with a *ff* dynamic and features a melodic line with eighth notes. The second staff (treble clef) starts with a *ff* dynamic and has a bass line with eighth notes. The third staff (bass clef) starts with a *ff* dynamic and has a bass line with eighth notes. The fourth staff (bass clef) starts with a *ff* dynamic and has a bass line with eighth notes. The first staff has a *mf* marking at measure 20. The second staff has a *mf* marking at measure 20. The third staff has a *mf* marking at measure 20. The fourth staff has a *mf* marking at measure 20. The first staff has an *arco* marking at measure 21. The second staff has a *pizz.* marking at measure 22. The third staff has a *f* marking at measure 22. The fourth staff has a *f* marking at measure 22.

First system of music (measures 1-8). Dynamics include *mf*, *p*, *fz*, and *arco*. The music is in 2/4 time with a key signature of one sharp (F#).

10

Molto vivo.

Second system of music (measures 9-16). Dynamics include *ff*, *p*, *mf*, *f*, and *pizz.*. The music is in 2/4 time with a key signature of one sharp (F#).

Third system of music (measures 17-24). Dynamics include *mf*, *mp*, *f*, and *ff*. The music is in 2/4 time with a key signature of one sharp (F#).

11

Meno mosso (quasi maestoso.)

mf ff f arco

mf ff f arco

mf ff f arco

ff

f

f

f

12 Più vivace e stringendo.

f

f

f

ff

cresc. e stringendo sempre

cresc. e stringendo sempre

ff

A tempo maestoso.

Presto.

pizz. arco

pizz. arco

pizz. arco

ff

ff ritard. p

ff

ff

mf ritard. p

mf pizz. p

ff

fine.

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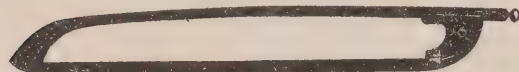
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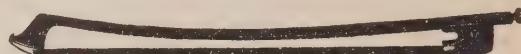
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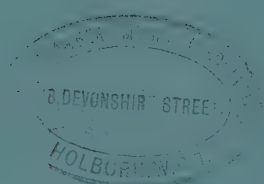
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presented by the
FACULTY OF MUSIC

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Ancient Scots Tunes.

Alexander C. Mackenzie.



Concert Edition.

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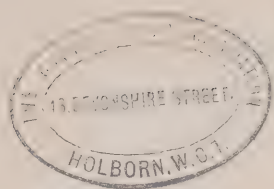
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TORONTO



ANCIENT SCOTS TUNES.

33133

Set for Strings by
ALEXANDER C. MACKENZIE.

NO 1. "Lett never Crueltie."

Largamente. (♩ = 100)

mf *cresc. molto* *f* *ritard.* *p* (*corta*)

Andantino, semplice. (♩ = 50)

pizz. *p*

1 *sul A.* *arco* *mp* *dolce*

pizz. *p*

arco *mp*

2

Largamente, come prima.

mf

1st Violin.

3

ritard. ③ *a tempo, tranquillo.* (♩ = 100)

f *p* *mf* *f* *p*

④ *mp* *mf* *f* *p*

ritard. *f* *p*

⑤ *a tempo, Andantino.* (♩ = 50) *p dolce*

mf *mp* *p*

⑥ *mf* *p* *ritard. molto* *fp*

⑦ *p a tempo* *p* *(senza rit.)* *pizz.* *pp* *ppp*

1st Violin.

№ 2. "Honest Luckie."

Presto. **Allegretto moderato.** (♩ = 76) *saltata.*

ff *pp* *leggero*

1

2

3

4

p *mf*

4 **Poco animato.**

5

f *mp* *sempre cresc.*

mf *ff*

6

pp *leggero molto* *tr* *p*

7 Poco più animato.

pp *mp flautato* *mf*

8

f *mf*

9

ff *mf*

sempre un poco più vivace

1st Violin.

mf *p*
mf *f*
 (10) *pizz.* *p molto vivo*
molto stringendo *ff*
f *mf*
mp *f* *mp* *mf*
 (11) *Meno mosso. (quasi maestoso)*
arco *ff* *f*
f
 (12) *Più vivace e stringendo.*
ff cresc. e stringendo
sempre *pizz.* *arco* *ff* *a tempo, maestoso*
pizz. *ritard.* *lunga* *Presto.*
Silent *ff* *p* *ff* *arco* *Fine.*

NEW AND REVISED PRICES.

Owing to the Import Duty now levied on Musical Instruments and Fittings, we have been compelled to advance our old prices in many instances. The undermentioned are the new prices.

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The sticks are of medium weight, are beautifully finished with the nuts conforming to a model which gives comfort and pleasure in handling.



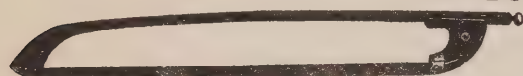
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Double Bass Bow, by Vigneron	3 0 0
Double Bass Bow, by Sartory	3 5 0

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SARTORY (Paris).	WEICHOOLD (Dresden).	THOMASSIN (Paris).	VAN DER MEER (Amsterdam).
Best Pernambuco Wood and fittings, mounted in sterling silver.	Tourte Model, in sterling silver	Good Stick, mounted in German silver... ..	Pronounced by many eminent artists as being the best bow maker living at the present day.
Second Quality	£2 12 6	Superior Bow, sterling silver mounted	VIOLIN, VIOLA, and 'CELLO,
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	3 10 0		

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The Hair of Bows, after considerable usage, becomes smooth and fails to grip the strings, and when in this condition should at once be replaced with new hair. They can easily be sent to us by parcel post if packed between two pieces of wood and then wrapped in strong paper.

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TRANSCRIPTION OF AN OLD WELSH		AUBADE	(a) 1 6
AIR (The Faithful Bird)	(a) 1 6	BERCEUSE	(a) 1 6
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Entracte, Op. 100	(a) 2 0	Scherzo-Tarantelle	" (b) 2 0
Intermezzo, Op. 101	(a) 2 0	Romance	W. Rimmer (b) 2 0
Love Song, Op. 102	(a) 2 0	The Encore Sketches:—	Helen Scaly
Ballade and Refrain, Romance J. H. Foulds	(c) 2 0	(a) Gavotte. (b) Pekinese	complete (b) 2 0
Scaramouche	Julius Harrison (b) 1 6	(c) Petronel	"
Pensée Fugitive	" (c) 1 6	Concert Mazurka	H. Svoboda (c) 2 0
A La Hongroise	J. Henri (b) 1 6	Fantasia Slave	" (a) 2 0
Canzonetta	" (b) 1 6	Demande et Réponse	Coleridge-Taylor (c) 2 0
Rocking the Cradle (Lullaby)	" (a) 1 6	Serenade	Haydn Wood (a) 2 0
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Scene de Ballet	Charles de Beriot (c) 1 6	Traumerei	Robert Schumann (a) 1 0
Romance in F	L. van Beethoven (d) 1 0	Barcarolle	Louis Spohr (b) 1 0
Nocturne in E flat	F. Chopin (d) 2 0	Ballade and Polonaise	Henri Vieuxtemps (e) 1 6
Andante and Scherzo Capriccioso	Ferdinand David (d) 2 0	Legende	Henri Wieniawski (d) 1 0
Elegie	H. W. Ernst (c) 1 0	Kuyawiak	" (d) 1 0
Meditation (on Bach's 1st Prelude)	Charles Gounod (a) 1 0		

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Ancient Scots Tunes.

Alexander C. Mackenzie.



2nd Violin.

ANCIENT SCOTS TUNES.

Set for Strings by
ALEXANDER C. MACKENZIE.

M
452
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of
F

2nd Violin.



ANCIENT SCOTS TUNES.

833134

Set for Strings by
ALEXANDER C. MACKENZIE.

NO 1. "Lett never Crueltie."

Largamente. (♩ = 100)

mf *cresc. molto* *f* *ritard.*

(corta)

Andantino semplice. (♩ = 50)

p *mp* *dolce*

① *p dolce*

mp

② *p*

mf

The musical score is written for a 2nd Violin. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largamente' with a quarter note equal to 100 beats. The initial dynamics are mezzo-forte (mf), followed by a 'cresc. molto' (crescendo molto) leading to a forte (f) section. The first section ends with a 'ritard.' (ritardando). The second section, marked '(corta)', changes to 'Andantino semplice' with a quarter note equal to 50 beats. The dynamics here are piano (p), mezzo-piano (mp), and dolce. The score includes two first endings, marked with circled numbers 1 and 2. The first ending leads to a section marked 'p dolce' and 'mp'. The second ending, marked with a circled number 2, leads to a section marked 'p'. The piece concludes with a mezzo-forte (mf) dynamic.

2nd Violin.

3

Largamente, come prima.

ritard.

f

③ *a tempo, tranquillo. (♩ = 100)*

p

mf

mf

f

p

④ *mp*

mf

ritard.

f

p

⑤ *a tempo, Andantino. (♩ = 50)*

p dolce

mf

mp

⑥ *mf*

sul D.

ritard. molto

p

⑦ *p dolce*

p

(senza rit.)

pp

pizz.

ppp

№ 2. "Honest Luckie."

Allegretto moderato. ($\text{♩} = 76$)

1. *ff* *molto marc.*

2. *pp* *leggiero, saltato.*

3. *p*

4. *mf* *Poco animato.*

2nd Violin.

5

5

f *p*

sempre cresc.

mf *ff*

6

pp leggiero molto

p

7

pp *pizz. p*

mp

arco

mf

8

sul D.

f

9

sempre un poco più vivace

mf

2nd Violin.

Musical score for 2nd Violin, measures 1-12. The score is in G major (one sharp) and 2/4 time. It features various dynamics (*mf*, *p*, *f*, *ff*, *mp*, *cresc.*), articulations (*pizz.*, *arco*), and tempo changes (*molto vivace*, *Meno mosso. (quasi maestoso)*, *a tempo, maestoso*, *Presto.*). Measure numbers 10, 11, and 12 are circled. The piece ends with "Fine."

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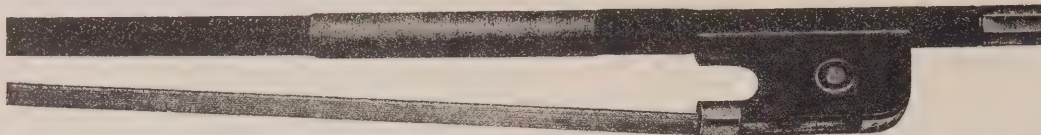
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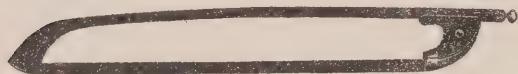
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'Cello, best selected stick, sterling silver mounts	2 5 0

DOUBLE BASS BOWS.



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BOTTESINI MODEL.

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Best Pernambuco Wood and fittings, mounted in sterling silver.	Tourte Model, in sterling silver	Good Stick, mounted in German silver... ..	Pronounced by many eminent artists as being the best bow maker living at the present day.
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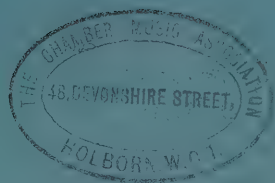
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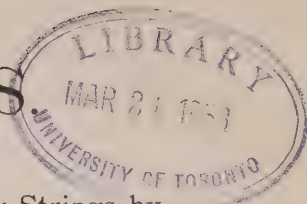
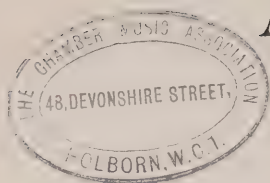


Viola.

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Set for Strings by
ALEXANDER C. MACKENZIE.

ANCIENT SCOTS TUNES



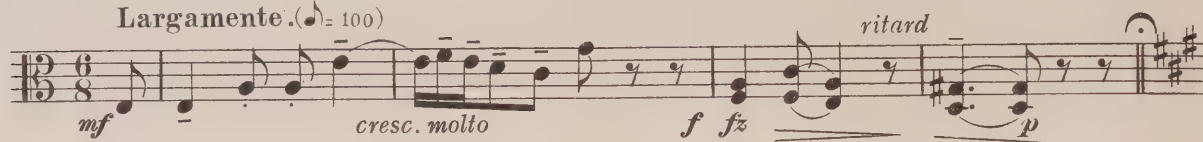
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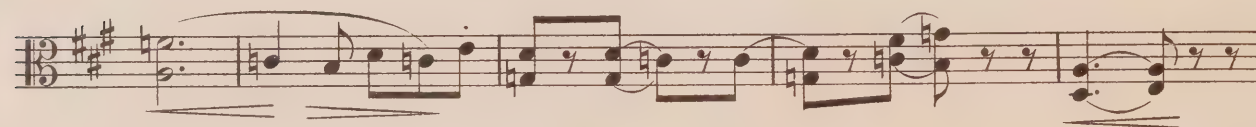
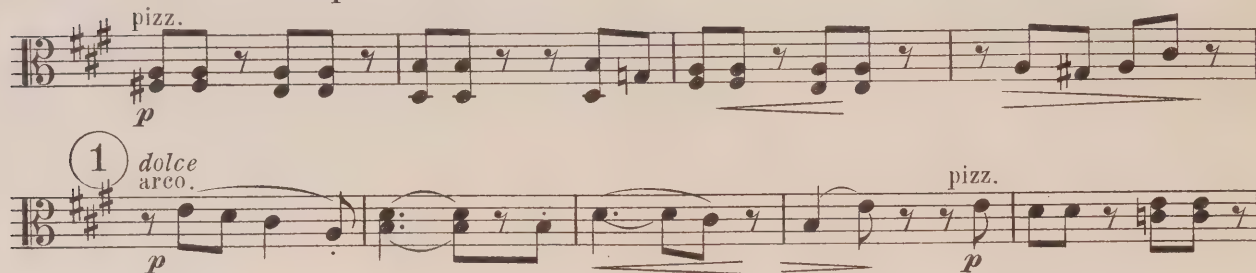
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NO 1. "Lett never Crueltie."

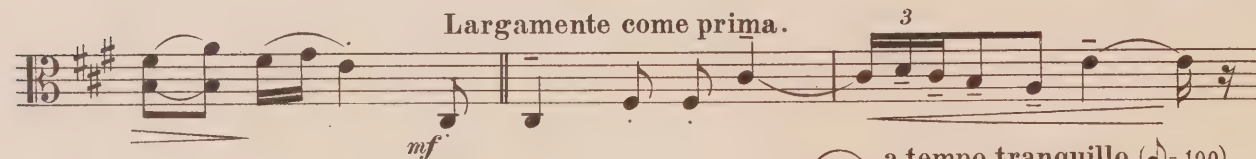
Largamente. (♩ = 100)



Andantino semplice. (♩ = 50)



Largamente come prima.



arco. *mf* *mf*

f *p*

④ *mf dolce.*

f *mf* *f*

⑤ *ritard.* *p* *p dolce* Andantino. (♩ = 50) *a tempo*

mf *mp*

⑥ *mf*

mp

⑦ *p* *ritard molto* *p dolce* *a tempo tranquillo*

p *pp*

pp senza rit. *pizz.* *ppp*

Viola

No 2. "Honest Luckie."

Presto.

Allegretto moderato. (♩ = 76)

The musical score is written for Viola in 2/2 time, with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a *ff* dynamic and a *p* dynamic, followed by the tempo marking *Allegretto moderato* and a quarter note equal to 76 beats. The second staff ends with a *pp* dynamic and a circled number 1. The third staff features a *saltato* marking with a triplet of eighth notes, followed by a *leggiere* marking and a *p* dynamic. The fourth staff continues the melodic line. The fifth staff shows a triplet of eighth notes. The sixth staff ends with a circled number 2 and a first ending bracket. The seventh staff begins with a *pp* dynamic and a triplet of eighth notes. The eighth staff features a first ending bracket and a triplet of eighth notes. The ninth staff begins with a circled number 3 and a *mp* dynamic. The tenth staff concludes the piece with a final melodic phrase.

Musical score for Viola, page 5. The score consists of ten staves of music in 3/4 time, key of D major. It includes various dynamics (mp, mf, f, ff, p, pp), articulations (accents, slurs), and performance instructions (poco animato, sempre cresc., poco piu animato, arco, pizz., sempre un poco più vivace). Rehearsal marks 4 through 9 are present.

Dynamics and performance instructions:

- mp
- mf
- f
- ff
- p
- pp
- poco animato
- sempre cresc.
- poco piu animato
- pizz.
- arco.
- sempre un poco più vivace

Rehearsal marks: 4, 5, 6, 7, 8, 9

Viola.

Musical score for Viola, measures 10-12. The score is in 12/8 time with a key signature of two sharps (F# and C#). It features various dynamics (*mf*, *p*, *f*, *ff*, *mp*), articulations (*pizz.*, *arco.*), and performance instructions (*molto stringendo*, *molto vivo.*, *Meno mosso (quasi maestoso.)*, *Più vivace e stringendo.*, *a tempo maestoso*, *Presto.*). Measure 10 starts with a forte (*f*) dynamic and *molto stringendo*. Measure 11 is marked *Meno mosso (quasi maestoso.)* and includes *arco.* and *f* dynamics. Measure 12 is marked *Più vivace e stringendo.* and includes *ff cresc. e stringendo* and *a tempo maestoso*. The piece ends with a *Presto.* section marked *arco.* and *ff*, followed by a *Fine*.

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AIR (The Faithful Bird)	(a) 1 6	BERCEUSE	(a) 1 6
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Intermezzo, Op. 101	" (a) 2 0	Romance	W. Rimmer (b) 2 0
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Elegie	H. W. Ernst (c) 1 0	Kuyawiak	" (d) 1 0
Meditation (on Bach's 1st Prelude)	Charles Gounod (a) 1 0		

ABBREVIATIONS.—(a) Easy. (b) Fairly Easy. (c) Rather Difficult. (d) Difficult. (e) Very Difficult.

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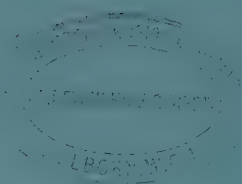
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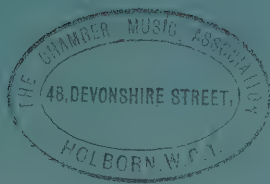
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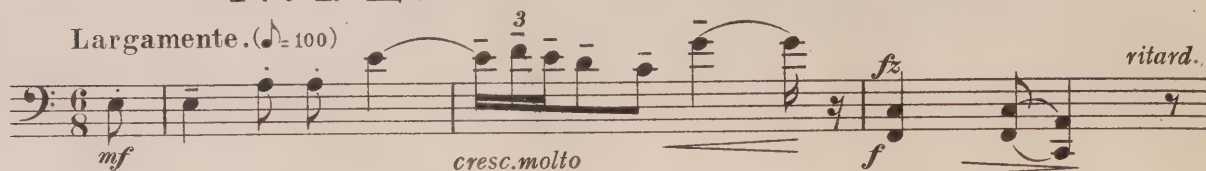
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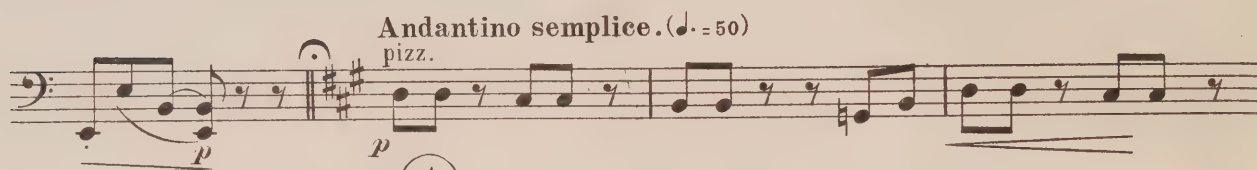
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NO. 1. "Lett never Crueltie."

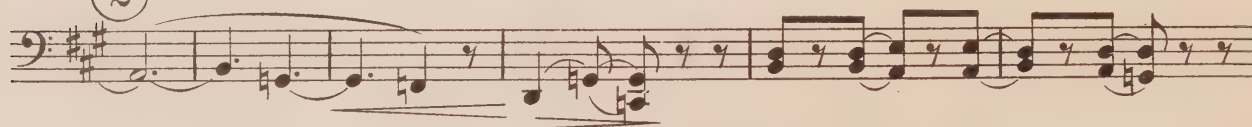
Largamente. (♩ = 100)



Andantino semplice. (♩ = 50)



(2)



Largamento come prima.



a tempo tranquillo. (♩ = 100)

Cello.

3

Musical score for Cello, measures 1-24. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 24 measures across 8 staves. The music features various dynamics and articulations, including slurs, accents, and specific performance instructions like "ritard." and "pizz."

Measures 1-4: *mf*, *f*, *mf*, *f*, *mf*

Measures 5-8: *p*, *mf dolce*, *f*, *mf*

Measures 9-12: *f*, *ritard.*, *p*

Measure 13: **5** a tempo andantino (♩. = 50) *p dolce*

Measures 14-17: *mf*, *mp*, *mf*

Measures 18-21: *p*, *ritard molto*, *p*

Measures 22-24: **7** a tempo tranquillo *p dolce*, *p*, *senza ritard*, *pp*, *ppp*, *pizz.*

Cello.

Nº 2. "Honest Luckie."

Presto.

Allegretto moderato. (♩ = 76)

ff

pp leggiero, saltato.

pp

pizz.

p

mf

poco animato

arco.

f

p

sempre cresc.

Musical score for Cello, page 5. The score consists of 18 measures, organized into nine systems of two staves each. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

Dynamics and markings include:

- mf* (mezzo-forte) at the beginning of the first system.
- ff* (fortissimo) at the end of the first system.
- Rehearsal mark **6** at the start of the second system, with *p* (piano) and *molto marcato* (very marked).
- mp* (mezzo-piano) at the start of the third system.
- Rehearsal mark **7** at the start of the fifth system, with the instruction *poco più animato.* (a little more animated).
- pp* (pianissimo) at the end of the fifth system.
- mp* at the start of the sixth system.
- Rehearsal mark **8** at the start of the seventh system, with *f* (forte).
- mf* at the start of the eighth system.
- Rehearsal mark **9** at the start of the ninth system, with the instruction *sempre poco più vivace.* (always a little more lively).
- f* (forte) and *mf* (mezzo-forte) markings in the ninth system.
- pizz arco.* (pizzicato then arco) marking in the tenth measure of the ninth system.
- fz* (forzando) at the start of the eleventh system.
- p* (piano) at the start of the twelfth system.
- mf* at the end of the twelfth system.
- f* (forte) and *molto stringendo* (very fast) at the start of the thirteenth system.
- ff* (fortissimo) at the end of the thirteenth system.

Cello.

(10) pizz. *mp molto vivo* *f*

ff *f* *mf*

(11) arco. *Meno mosso (quasi maestoso.)* *ff* *f*

f

(12) *Più vivace e stringendo.* *ff*

ff *cresc e stringendo sempre* *ff* *ff*

ff *cresc e stringendo sempre* *ff* *ff*

a tempo maestoso. *3* *1* *ritard.* *pizz.* *mf*

Silent

Presto. *ritard* *p* *lunga* *ff* *arco* *Fine*

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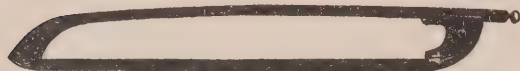
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Violin or Viola, best seasoned Pernambuco Wood, fully mounted	£1 10 0
Violin or Viola, superior stick, ornamental nut, fully mounted	2 0 0
Violin or Viola, best selected stick, sterling silver mounts	2 8 0

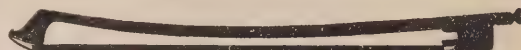
VIOLONCELLO BOWS.

'Cello, best seasoned Pernambuco Wood, fully mounted	£1 5 0
'Cello, superior stick and finish	1 10 0
'Cello, best selected stick, sterling silver mounts	2 5 0

DOUBLE BASS BOWS.



STATE WHICH MODEL
IS PREFERRED.



DRAGONETTI MODEL.

Pernambuco Wood, German silver, half mounted, either model	£0 15 0
Pernambuco Wood, German silver, fully mounted, either model	1 0 0
Superior Bow, selected Pernambuco wood, best fittings, fully mounted, Bottesini model	1 5 0
Double Bass Bow, English make, selected Pernambuco wood, rounded nut and screw, nickel silver mounts	1 10 0
Double Bass Bow, English make, finest stick obtainable, sterling silver mounts	2 2 0
Double Bass Bow, by Vigneron	3 0 0
Double Bass Bow, by Sartory	3 5 0

BOTTESINI MODEL.

VIOLIN BOWS BY PROMINENT CONTINENTAL MAKERS.

Only the Best Quality Bows made by these makers are stocked by us. All are firm, reliable sticks. They are also recommended for the beauty of the wood, and careful attention given to the fittings and general finish.

SARTORY (Paris).

Best Pernambuco Wood and fittings, mounted in sterling silver.	
Second Quality	£2 12 6
First Quality	3 5 0

WEICHHOLD (Dresden).

Tourte Model, in sterling silver	£2 15 0
Tubb's Model, mounted in sterling silver	3 10 0

THOMASSIN (Paris).

Good Stick, mounted in German silver	£1 11 6
Superior Bow, sterling silver mounted	2 17 6
Best Selected Stick, ditto	3 15 0

VAN DER MEER (Amsterdam).

Pronounced by many eminent artists as being the best bow maker living at the present day.	
VIOLIN, VIOLA, and 'CELLO, Each, £5 0 0	

THE "CONCERT" GUINEA VIOLIN AND VIOLA BOWS.

Manufactured from selected Pernambuco wood, fully mounted in sterling silver, best metal lapping. These bows are made in three models, carefully copied from the originals.

VUILLAUME, TOURTE, and LUPOT Price each, £1 11 6 Box and Postage 6d. extra.

These bows are not procurable from any other house, and purchasers should see that they bear the stamp—"HAWKES & SON."

INEXPENSIVE BOWS. Violin or Viola.

Brazil Wood, fair quality	£0 2 8	Pernambuco Wood, fully mounted in nickel silver	£0 10 0
Brazil Wood, better quality	0 4 0	Pernambuco Wood, fully mounted in nickel silver	0 12 6
Brazil Wood, lapping and leather grip	0 5 4	Pernambuco Wood, exceptional value... ..	0 15 0
Pernambuco Wood, good stick, fully mounted	0 7 6	Professor's Violin Bow, Pernambuco wood, sterling silver mounted	1 1 0

Violin Bows can be sent safely by parcel post at an extra cost of 8d. to cover special box and postage.

RE-LAPPING OF BOWS.

(Strictly Net Prices).

	Violin & Viola.	Violoncello.	Double Bass.
Lapped, with Leather	1 0	1 0	1 0
Ditto, with pure silver wire... ..	1 6	2 0	2 6
Ditto, with silver wire and leather grip	2 0	2 6	3 0
Ditto, with black and white whalebone	2 6	3 0	3 6
Ditto, with specially selected black and white whalebone	3 0	3 6	4 0

RE-HAIRING OF BOWS.

(Strictly Net Prices).

The Hair of Bows, after considerable usage, becomes smooth and fails to grip the strings, and when in this condition should at once be replaced with new hair. They can easily be sent to us by parcel post if packed between two pieces of wood and then wrapped in strong paper.

VIOLIN, VIOLA, and VIOLONCELLO.

Ditto, Re-hairing, with good hair	1 4
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DOUBLE BASS.

Re-hairing, with best black hair	1 6
Ditto, with best white hair	2 0

When sending us Bows for re-lapping or re-hairing, postage must be included as follows :—
Violin or Viola, 4d.; 'Cello, 5d.; Double Bass, 6d. extra.

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W.

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